

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Beatrice Louise Mitchell

DATE AND PLACE OF BIRTH: January 16, 1931--Cleveland, Ohio

PRIMARY MEDIA Printmaking and Sculpture

ART TRAINING - Schools, Scholarships, etc.:

See Resumé attached.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

See Resumé attached.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

See Resumé attached.

PRESENT POSITION:

Artist/Homemaker

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

RESUME

BEATRICE LOUISE MITCHELL PRINTMAKER/SCULPTOR

Studio/Home Address: 23650 South Woodland Road, Shaker Heights, Ohio 44122
Telephone: (216) 464-5840

Education:

Graduated, 1948, Cleveland Heights-University Heights Public Schools
Bachelor of Fine Arts, 1980, Cleveland Institute of Art
Major: Sculpture
Minors: Printmaking, Painting

Fine Arts Exhibitions:

Women's American ORT Benefit, Cleveland, Ohio: 1971 (Four Artists)
Cleveland Institute of Music, Cleveland, Ohio: 1975 (One Artist)
John Carroll University, Cleveland, Ohio: 1976 (Two Artists)

Competitions/ Exhibitions:

Cleveland Museum of Art Annual May Show, Cleveland, Ohio: 1974; 1982
NOVA Women's Invitational, Cleveland, Ohio: 1975 (Nine Artists)
Great Lakes Regional Art Exhibition, Cleveland, Ohio: 1982
*Catharine Lorillard Wolfe Art Club 86th Annual Exhibition, New York, N.Y.:
1982 (Int'l.)
Energy Art Exhibition, Golden, Colorado: 1983 (U.S.A., Canada, Mexico)
Anderson Winter Show, Anderson, Indiana: 1983 (Midwest)
Salmagundi Club Sixth Annual Juried Exhibition, New York, N.Y.: 1983 (U.S.A.)
Audubon Artists 41st Annual Exhibition, New York, N.Y.: 1983 (U.S.A.)
*International Small Painting & Sculpture Exh., Cuyahoga Falls, Ohio: 1983
Colorprint U.S.A., Lubbock, Texas: 1983 (U.S.A.)
Hunterdon Art Center 27th National Print Exh., Clinton, N.J.: 1983 (U.S.A.)
*Illinois Regional Print Show, Evanston, Illinois: 1983
Schoharie County Arts Council Small Print & Drawing Exhibition, Cobleskill,
N.Y.: 1983 (U.S.A.)
Tenth International Dogwood Festival Art Show, Atlanta, Georgia: 1983
Boston Printmakers 35th National Exhibition, Boston, Massachusetts: 1983
Montana Miniature Art Society Fifth Annual Int'l. Show, Billings, Montana: 1983
*Terrance Gallery National All-On-Paper Show '83, Palenville, N.Y.: 1983
*Hudson Valley Art Association, Inc. 55th Annual Exhibition, White Plains,
N.Y.: 1983 (U.S.A.)
Contemporary Impressions, An Exhibition by Ohio Printmakers, Cleveland,
Ohio, 1983

*Awards: Catharine Lorillard Wolfe Ida Becker Fund Award for Graphics:
New York, N.Y.: 1982
Best of Show Award, International Small Painting & Sculpture Exhibition,
Cuyahoga Falls, Ohio: 1983
Award of Excellence, Illinois Regional Print Show, Evanston, Illinois: 1983
Best Hand Pulled Print, Terrance Gallery National All-On-Paper Show '83,
Palenville, N.Y., 1983
The Mrs. John Newington Award for Graphics, Hudson Valley Art Association,
Inc. 55th Annual Exhibition, White Plains, N.Y.: 1983

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 82

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Beatrice Louise Mitchell

DATE AND PLACE OF BIRTH: January 16, 1931, Cleveland, Ohio

PRIMARY MEDIA Sculpture and Prints

ART TRAINING - Schools, Scholarships, etc.:

Cleveland Institute of Art, BFA-1980.

Cleveland Museum of Art, Sat. morning classes, 1937-1948

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

John Carroll University: Mar. 12 thru Apr 23, 1976 (Two Artists)

Cleveland Institute of Music: Spring, 1975 (One Artist)

NOVA Women's Invitational: Jan. 1975 (Nine Artists)

Cleveland Museum of Art: May Show, 1974

Women's American ORT Benefit: Aug. 1971 (Four Artists)

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION: Artist and Homemaker

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: *Beatrice Louise Mitchell*
DATE AND PLACE OF BIRTH: *January 16, 1931 ~ Cleveland, Ohio*
PRIMARY MEDIA *Diverse*
ART TRAINING - Schools, Scholarships, etc.: *Cleveland Institute of Art*

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: *1974 May Show*

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION: *3rd year student - C.I.A.*

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

NOV 21 1990

Beatrice Louise Mitchell

23650 South Woodland Road, Shaker Heights, Ohio 44122

Studio B

fine art original prints
216/464-5840

November 16, 1990

Mr. Tom Hinson
THE CLEVELAND MUSEUM OF ART
11150 East Blvd.
Cleveland, OH 44106

Dear Mr. Hinson:

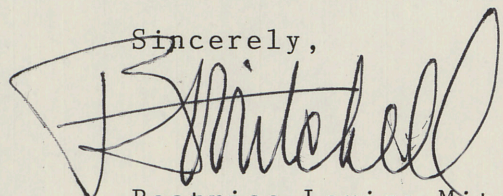
This letter is my way of introduction as an artist in the Cleveland area.

I am hopeful that you will take the time to review the enclosed slides and accompanying material and consider my work for a future program at The Cleveland Museum of Art.

I have enclosed a self-addressed stamped envelope for the return of the slides when you are finished with them. If you wish to visit my studio or otherwise contact me, please feel free to phone.

Thank you for your time.

Sincerely,

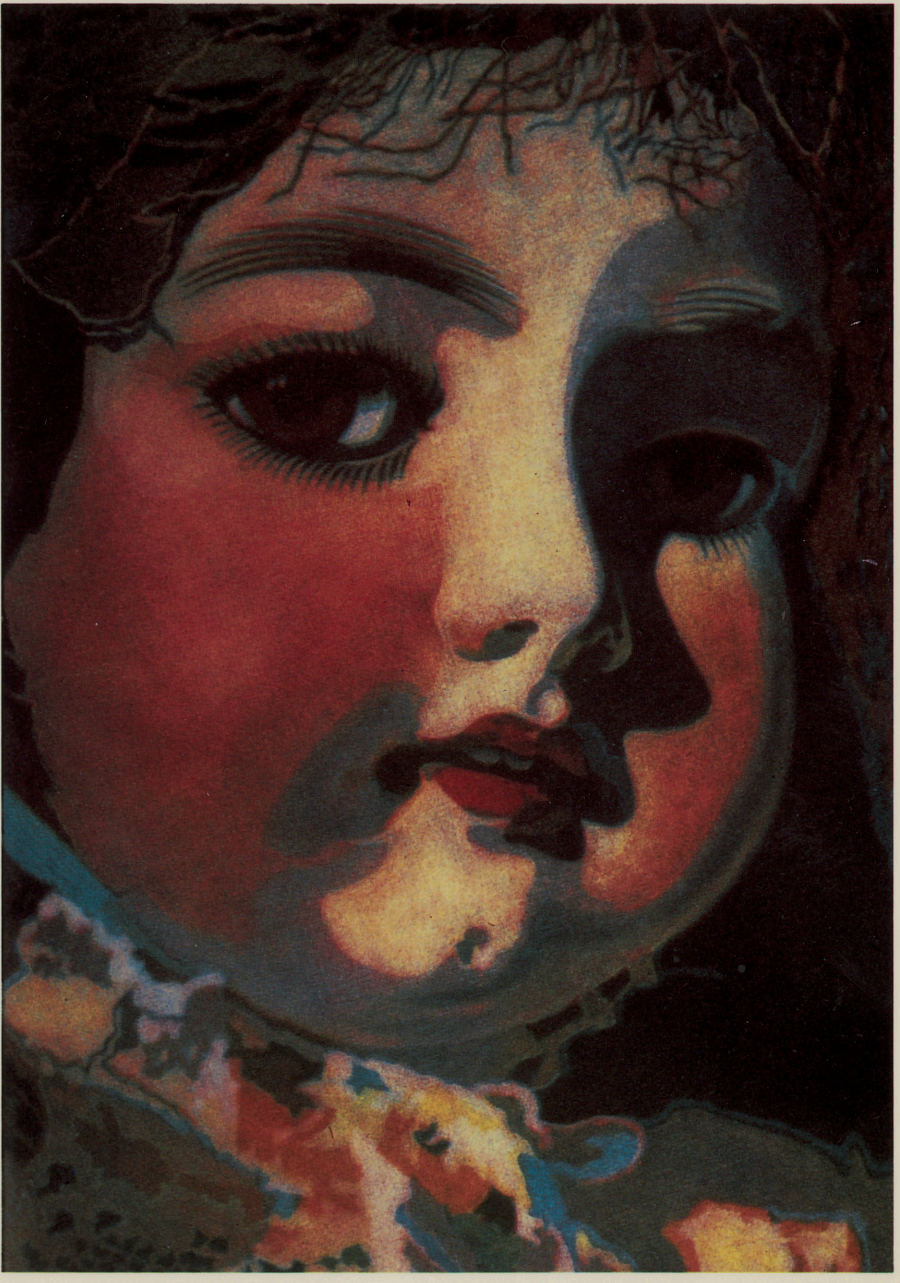


Beatrice Louise Mitchell

Enclosures
BLM:gld

1974) May Show
1982) Entries Accepted
1983) and shown.

P.S Please note the attached invitation. I hope you can attend the exhibit.



9th
STREET
STUDIO

New York Spaghetti House — 2nd Fl.
2173 East Ninth Street, Cleveland, Ohio 44115

Beatrice Louise Mitchell

Drawings Sculpture Prints

November 19 — January 4, 1991

You are cordially invited to the
Artist's Reception: Monday, December 3, 1990
5:30 — 8:00 p.m.

Gallery Hours
Tuesday — Saturday 11:00 a.m. to 8:00 p.m.
Monday by appointment
(216) 621-3868

Ninth Street Studio
New York Spaghetti House — 2nd Floor
2173 East Ninth Street, Cleveland, Ohio 44115

On Reverse: "Walking in Low Winter Sun," Mezzotint

EDUCATION: BFA, Cleveland Institute of Art • Fellowship/Residencies: The Macdowell Colony, Inc., Peterborough, NH: Nov/Dec., 1987; The Virginia Center for the Creative Arts, Sweet Briar, VA: March/April, 1986 • Studio Camnitzer, Italy: Printmaking workshop, five weeks

RECENT EXHIBITIONS: Beachwood Museum, Beachwood, OH • Bonfoey Company, Cleveland, OH • Chicago Center for the Print, Chicago, IL • El Paso Natural Gas Company, El Paso, TX • Halle Building & Nova: Artists in Special Places, Cleveland, OH • Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ • National City Bank Building, Cleveland, OH — 1990

In regional, national, and international exhibitions, she has been honored with numerous distinctive competition and museum purchase awards. Her work is reproduced in: *The Mezzotint, History and Technique* by Carol Wax (Harry N. Abrams, Inc., Publisher, 1990).

Beatrice Louise Mitchell has maneuvered her life in a series of fascinating phases. Early study of music, dance, and drawing paved the way toward dual careers in graphic arts and professional modeling. During these years she was equally dedicated to rearing a family. All of these achievements were impetus for earning her Bachelor of Fine Arts degree from the Cleveland Institute of Art in 1980. Currently, Beatrice's new profession in the field of visual arts is amazingly encouraging.

Her works in drawings, sculpture, and prints (e.g., mezzotints, photoetchings, and sand-grained aquatints) reflect the same metamorphic quality as one detects in the psychological temperament of this artist. Elements and techniques apparent in the early mezzotints are isolated and give new life — sometimes highly glorified — in a new work in another medium. The artist proves her self-discipline by executing tedious methods demanded in a work like "Walking in Low Winter Sun," a three plate mezzotint in color. Nevertheless, her lively imaginary processes lead to more spontaneous works like "Steel Sketch," a mixed media drawing which will be included in this exhibition. "My game plan," say Beatrice, "revealing itself as I proceed, is to maintain a graceful triangular balance between the material, the work, and myself."

Later-starter's varied art is blooming

By HELEN CULLINAN

ART CRITIC

Beatrice Louise Mitchell's show at the Beachwood Museum is a 10-year retrospective that forms an odyssey of development, self-discovery and artistic liberation.

The chronology is clear and yet strange. It's roughly two shows in one, reflecting the former artist and her present persona. Both proportionately and stylistically there's a marked difference between the 14 figurative color mezzotints that took Mitchell nine years to produce and the far more numerous abstract drawings and ellipsoid sculptures done within the last year.

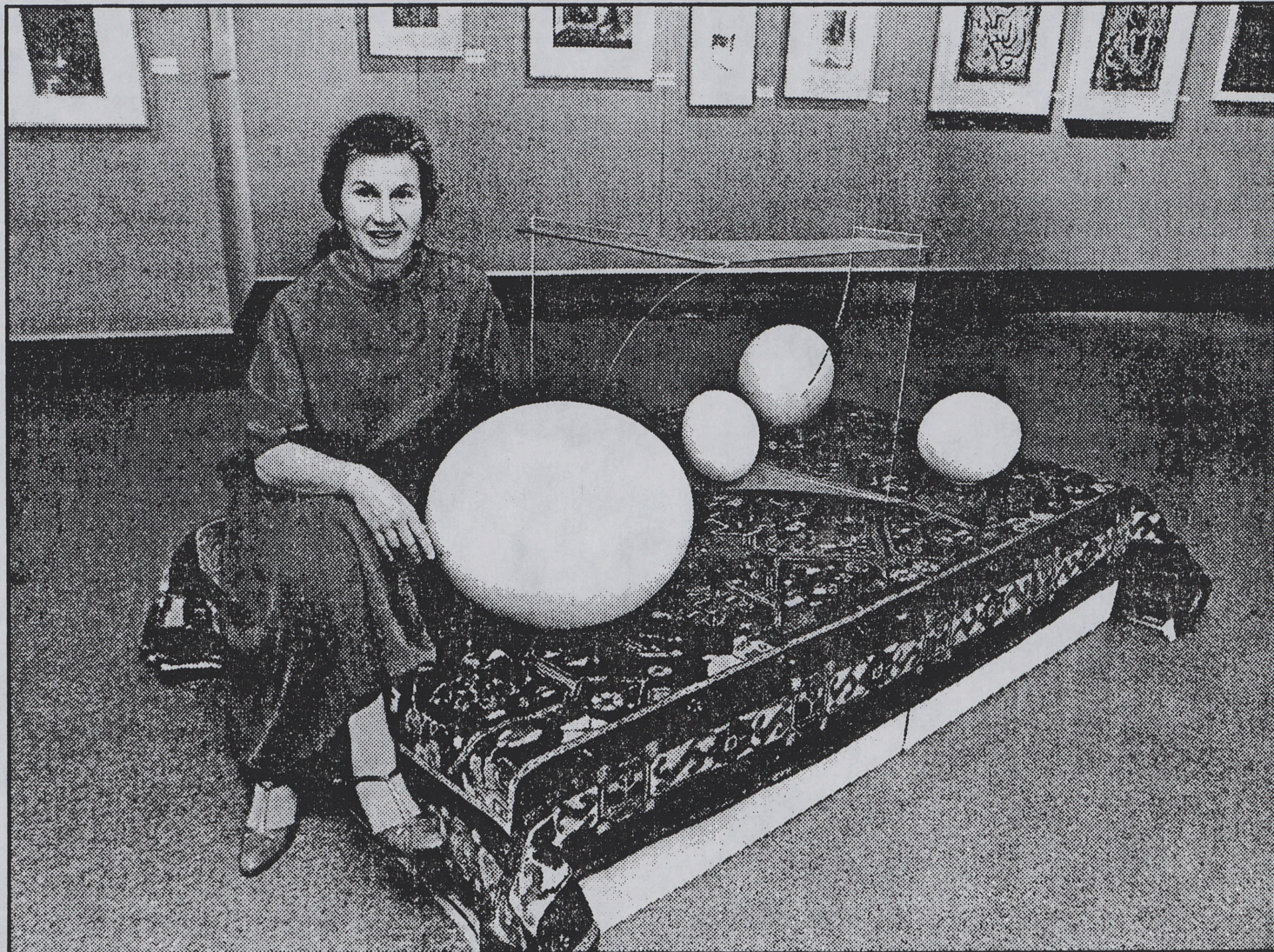
Mitchell is one of very few contemporary printmakers to master the mezzotint process. She is widely known as a mezzotint artist on the basis of the exquisite dozen-plus images that took her more than six months each to produce. She has shown in scores of national and international print exhibitions, winning many prizes. She has gallery representation in Chicago, New York, Boston and other U.S. cities, and Toronto.

Her characteristic mezzotint subjects are antique dolls, borrowed from friends. This was a spontaneous choice, she said, "partly out of childhood recollection in a subconscious extension of a dream world."

Although Mitchell was warned against using such a saccharine image, her doll prints gained respect as serious art. The image titled "It Was a Warm Summer Day" will appear in a forthcoming volume on mezzotints published by Abrams.

In a recent gallery talk, Mitchell told of events that shaped her new direction. She told of the influence of dreams in her work and of a school-bus-yellow dream bird that urged her to get moving in her art.

"It was a tremendously painstaking effort to produce each one of those mezzotints," she said. "After a while, images were building up so fast in my mind that I had to find another way. I turned to monotype, and in order to achieve a tac-



Beatrice Louise Mitchell, with her plaster "Ellipsoid" sculptures at the Beachwood Museum.

■ "Beatrice Mitchell: Prints, Drawings, Sculpture" can be seen at the Beachwood Museum, 25511 Fairmount Blvd., from noon to 5 p.m. today, Saturday and Sunday.

tile sense, I did ceramics. I started to travel. I took a monotype workshop in Italy, and I went to London, Paris and Spain."

She also did artists' residencies in the United States, and at home she felt "an irrepressible need for a new space in which to work." A resident of Shaker Heights, she moved her studio to a classroom in the Euclid Cultural Center, a former school.

"It gave me the space and isolation that I needed," she said. "I don't even have a phone there. It liberated my expression."

When someone offhandedly handed her a snapped-off cyclamen bloom, it became her new leitmotif. She first photographed the flower from many angles and then drew it from memory 20 times over in black-and-white ink on 10x8-inch rectangular sheets to establish a discipline and get the feel of the forms. When that series was finished she drew the same flower 20 times more in a freer vein. The 40 drawings — titled "Gateway" — form a large grid diptych in the Beachwood exhibition.

The flower then became the basis of textural abstractions and the springboard to an elliptically wrapped grid and other geometric and non-figurative expression. Ellipsoid shapes in the new work then acquired a sister format as sculpture in stark white plaster — not totally unlike the dolls.

Mitchell's life in art follows another in which she reared a family and followed other pursuits,

including music. She began working toward a degree at the Cleveland Institute of Art when she was 40, while working in commercial art, and graduated 10 years later. That was 10 years ago. She doesn't recommend this game plan to everyone, but is thankful that she pursued it.

Patient innovation defines art of Beatrice Mitchell

By HANNAH GILBERG

Tall, slender and dressed in denim, Beatrice Mitchell relaxes in her Shaker Heights home after a long day at the studio. She is finishing preparations for her one-woman exhibit, which opened last week at The Beachwood Museum. With a wry smile, she carefully reflects upon her life – first as a draftsman, then as a model, and now, at age 57, as an independent artist.

Mitchell is best known for her mezzotints of antique dolls. On one wall of her living room, her prints hang like a group of quiet children, ominously eavesdropping on our conversation. These fantastical images have won

Mitchell is best known for her mezzotints of antique dolls.

the artist national and international awards and have been shown, among other places, in New York, Toronto, Chicago, Los Angeles, China and Japan.

Mitchell does most of her work in her studio at the Lake Shore Cultural Center, a former school building in Euclid. While executives scurry about 20 minutes away in downtown Cleveland, Mitchell works undisturbed, and even without a telephone.

For her Beachwood Museum exhibit, Mitchell created paper ellipses which she had cast on large, white plaster ovate forms.

Some people ask her, "Are those dinosaur eggs?"

At her Euclid studio, Mitchell unveils a batch of the brightly colored paper mounds. By placing one of the mounds between two wooden forms, Mitchell creates a cool, graceful composition which she entitles, "Mom and Dad and the Baby."

Transition to artist

Mitchell underwent several transitions before becoming an artist. As an adolescent, she was told she had artistic talent, but she was afraid to draw attention to herself.



Hard at work in her Euclid studio is artist Beatrice Mitchell, whose one-woman show is at The Beachwood Museum, 25511 Fairmount Blvd., through May 6.

"I was the most painfully shy person in Cleveland," Mitchell recalls.

Mitchell grew up in an artistic family in Cleveland Heights. Her grandfather had carved balusters (railing posts) in Russia; her father was a billboard artist, her mother did costuming for the JCC theatre, and her brother became an architect. Mitchell was greatly influenced by her father, she says, who, on Sunday after-

noons, would take her down to the Flats, where they would paint and draw by the river.

"My father let me discover," she says. "When it came to drawing anything, he always encouraged my imaginative inclinations."

After graduating from high school, she worked as a draftsman for Ohio Bell, married, and then embarked upon a modeling career which lasted over ten years.

In her late 30s, she resumed her technical work as a freelance graphic artist, while taking art classes at night. At the age of 40, she decided to apply for art school full-time. Mitchell first majored in sculpture, discovering the mezzotint in a printmaking class.

The mezzotint, or "*maniere noire*," is a negative-to-positive printing process, originally used to achieve different shades of grey by gradually scraping a pre-roughened copper plate.

However, Mitchell's work is more sophisticated. By using three plates – one for each primary hue – she meticulously superimposes the images from the three plates onto one sheet of paper. Vibrant images, velvety and translucent, are the results. One mezzotint can take several months of constant work.

Branching out

After seven years of adhering to the rigorous mezzotint, Mitchell began a series of multi-media drawings entitled, "Hearing Songs of Yellow Bird." The longer one looks at these drawings, the more images emerge from the elaborate labyrinths of spirals and ribboning borderlines.

Since attending a workshop in Italy in 1987, Mitchell has been developing two- and three-dimensional works – such as her paper domes – from geometric forms in an elliptical grid. For Mitchell, the process of bringing disparate forms together is as important as the ultimate union.

Currently, Mitchell's work is on exhibit through April 28 at Bonfoey, downtown. A gallery talk on her work will be held at The Beachwood Museum on Sunday, April 29, at 1:30 p.m. Her solo exhibit at the Museum runs through May 6. Mitchell's work will appear in the first definitive volume on the mezzotint, *The Mezzotint, History and Technique*, by Carol Wax, being released by Abrams Publishers this June.



BEATRICE LOUISE MITCHELL, U.S.A. *It Was a Warm Sunny Day*. 1982. Color mezzotint printed from three plates, each ground in an open pattern with a 150-gauge rocker; the images were burnished. Printed with yellow, red, and blue inks on German Etching paper. Image: 9¼ × 6". Courtesy the artist

THE MEZZOTINT

HISTORY AND TECHNIQUE

BY CAROL WAX

Since the introduction to the public of the first mezzotint print in 1642, the medium has continued to grow and change, yet a comprehensive illustrated history of the form had never been written. Moreover, there has not existed a complete instructional guide to the technique of making mezzotints—from “rocking” a mezzotint plate to inking and printing a finished work of art. This book fills both voids.

Author Carol Wax traces the evolution of the mezzotint from its invention in the seventeenth century to its phenomenal growth in the eighteenth century as a means of disseminating inexpensive copies of popular painting subjects, often portraits of members of the nobility or depictions of genre themes. She analyzes the decline of the medium in the second half of the nineteenth century in the face of competition from new, cheaper printmaking processes and documents the resurgence of mezzotint as a viable creative process in the twentieth century.

The extensive technical section includes step-by-step descriptions and illustrations of the procedures for making mezzotints, from the selection, care, and preparation of tools, to the various kinds of plates, inks, and papers that may be used, to the incorporation of other graphic processes for special effect, and much more. Close-up photographs and clear line drawings illustrate each step so that layman and expert alike may benefit from the experience of the author and the numerous other mezzotint artists she consulted.

In all there are more than 300 illustrations, including 25 plates in color, each carefully reproduced to illuminate the tonal subtleties of the mezzotint. A selected bibliography, an index, and a list of suppliers of materials needed to create mezzotints round out this volume, which will be a major resource for both the professional artist and the art enthusiast for many years to come.

ABOUT THE AUTHOR

A widely exhibited mezzotint artist, Carol Wax also lectures frequently on the medium. Her work is represented in both private and public collections, and she is the recipient of numerous prizes in national and international competitions. In the summer of 1986 she was a resident of the MacDowell Colony for visual artists, writers, and composers, and in 1987 she received an Artists' Fellowship grant from the New York Foundation for the Arts. In addition to her skill as an artist, Ms. Wax is an accomplished flutist. She lives in New York City.

HARRY N. ABRAMS, INC.
100 FIFTH AVENUE
NEW YORK, N.Y. 10011

BEATRICE LOUISE MITCHELL/RESUME UPDATE 1990
23650 South Woodland Road, Shaker Heights, Ohio 44122
*Telephone (216)464-5840

STATEMENT

In my new work there is no image to interfere with the emphasis I place on line, shape, value, hue and texture, or to interfere with concerns for visual device or subject, ground, picture plane, edges or borders.

My game plan, revealing itself as I proceed, is to maintain a graceful triangular balance between the materials, the work, and myself.

This work, consisting of drawings and sculpture, is teaching me my own language of drawing; the tools and materials I select, the marks I make, the shapes I build, no matter whether they be two-dimensional or three-dimensional.

After nine or ten years of apparent preoccupation with process and recognizable image in the mezzotint prints, each work requiring many months for completion, I am now delightfully experiencing spontaneous thought and expression.

My characteristic figure in printmaking was the doll. In a formal sense, the doll is a still-life object, something inanimate. As a fantasy, the doll offers infinite possibilities of switching roles at any time. Other figures were birds, flowers, houses and shells.

In a period of four years (1985--1989) I received three fellowship/residencies--one at The MacDowell Colony, two at The Virginia Center for the Creative Arts; was selected for a five-week printmaking workshop at Studio Camnitzer in Italy; and traveled in Portugal's mainland and the island of Madeira, as well as in Spain, France, England and Scotland.

My life in art follows another in which I reared a family and followed other pursuits. Although my art studies started at the age of six, I delayed working toward a fine arts degree until I was forty. I graduated from the Cleveland Institute of Art ten years later in 1980 with a major in sculpture and minors in painting and printmaking.

RECENT EXHIBITIONS BY INVITATION

BEACHWOOD MUSEUM, Beachwood, OH: 1990, One Artist
BONFOEY COMPANY, Cleveland, OH: 1990, Five Artists
CAIN PARK ARTS FESTIVAL GALLERY EXHIBIT, Cleveland Heights, OH: 1989, Three Artists
CHICAGO CENTER FOR THE PRINT, Chicago, IL: 1990, Two Artists
EL PASO NATURAL GAS CO., El Paso, TX: 1990, Group
HALLE BUILDING & NOVA, Cleveland, OH: "Artists in Special Places", 1990, One Artist
JANE VOORHEES ZIMMERLI ART MUSEUM, Rutgers University, New Brunswick, NJ: 1990, Group
NATIONAL CITY BANK BUILDING, Cleveland, OH: Lobby Exhibits, 1990, One Artist
NEWMAN GALLERY, Cleveland, OH: 1989, Group
NINTH STREET STUDIO, Cleveland, OH: 1990, Featured Artist

COMPETITIONS

FAVA GALLERY, Firelands Association for the Visual Arts, Oberlin, OH: 1989 (Jurors: H.C. Cassill, Head of Printmaking Dept., Cleveland Institute of Art; Jean Kubota Cassill, Printmaker)
MINIATURE PRINT BIENNIAL, John Szoke Gallery, New York, NY: 1988 (Juror: Andrew Stasik, Director, International Graphic Arts Foundation)
NORTH SHORE ART LEAGUE MIDWEST PRINT SHOW, Northwestern University, Evanston, IL: 1989 (Jurors: Richard Finch, Professor, Printmaking, Illinois State Univ.; Director/Master Printer, Normal Editions, Inc.; Cornelia McSheehy, Head of Printmaking Dept., Rhode Island School of Design, Providence, Rhode Island) Purchase Award by THE KEMPER GROUP
PRINTMAKING COUNCIL OF NEW JERSEY, SMALL IMPRESSIONS, Somerville, NJ (Juror: Andrew Stasik, Director, International Graphic Arts Foundation)

WORK REPRODUCED IN:

THE MEZZOTINT, HISTORY AND TECHNIQUE by Carol Wax (Harry N. Abrams, Inc., Publisher, 1990)

BEATRICE LOUISE MITCHELL

RÉSUMÉ

23650 South Woodland Road, Shaker Heights, Ohio 44122
(216) 464-5840

GALLERY REPRESENTATION

ART PLACEMENT INTERNATIONAL, 178 E. 73rd St., New York, NY
BERGSMA GALLERY, Grand Plaza Hotel, Grand Rapids, MI
BERNHARD GALLERY, 264 E. Garfield, Aurora, OH
THE BONFOEY COMPANY, 1710 Euclid Ave., Cleveland, OH
DEL BELLO GALLERY, 363 Queen St. W., Toronto, Canada
DEUX TETES GALLERY, 91 Scollard St., Toronto, Canada
ED HILL EDITIONS, 6022 Caprock Ct. #1302, El Paso, TX
FIRST IMPRESSIONS GALLERY, Dolores & 6th St., Carmel, CA
HUNT-WULKOWICZ GRAPHICS, 1509-13 Fullerton Ave., Chicago, IL
MIRIAM PERLMAN, INC., Lake Point Tower, 505 N. Lake Shore Drive, Chicago, IL
MORNINGSTAR GALLERY LTD., 164 Mercer St., New York, NY
WENNIGER GRAPHICS, 174 Newbury St., Boston, MA

EXHIBITS BY INVITATION

ALBER-DENNISON GALLERY, Lakewood, OH: 1988, One Artist
B.P. AMERICA & NOVA, Cleveland, OH: "Artists in Special Places", 1988, Group
CLEVELAND INSTITUTE OF ART, National City Bank, Cleveland, OH: 1986, Group
THE FIRST UNITARIAN CHURCH OF CLEVELAND, Shaker Heights, OH: 1987, Two Artists
FORUM GALLERY, Jamestown Community College, Jamestown, NY: "Printmakers USA", 1988, Group
GLORIA PLEVIN GALLERY, Chautauqua, NY: 1986, '87, '88, Groups
HENDERSON GALLERY, Yellow Springs, OH: 1987, Group
LAZARUS GALLERY, Dayton, OH: 1987, Group
MORNINGSTAR GALLERY, New York, NY: 1986, Group
NEW ORGANIZATION FOR VISUAL ARTS (NOVA) WOMEN'S INVITATIONAL, Cleveland, OH: 1975, Nine Artists
WENNIGER GRAPHICS, Boston, MA: 1985, '86, Groups; '88, Two Artists
WOMEN'S CITY CLUB, Cleveland, OH: 1988, One Artist

IN THE COLLECTION OF:

ANDERSON FINE ARTS CENTER, Anderson, IN
K. CARACCIO, Master Printer, New York, NY
CHICAGO CENTER FOR THE PRINT, Chicago, IL
CLEMSON UNIVERSITY, Clemson, SC
ARTHUR FELDMAN, Arthur Feldman Graphics, Cleveland, OH
ANDREW FITCH, Fitch-Febvrel, New York, NY
HENRY FORD HOSPITAL, Detroit, MI
FORUM GALLERY, Jamestown Community College, Jamestown, NY
AHMED NAWAR, Printmaker/Professor, Cairo, Egypt
NEW JERSEY STATE MUSEUM, Trenton, NJ
THE PRINT CONSORTIUM, St. Joseph, MO
PRINTMAKING COUNCIL OF NEW JERSEY, Somerville, NJ
ROBINSON-CONNER INSURANCE COMPANY, Erie, PA
DELI SACILOTTO, Master Printer, New York, NY
TRANSCO ENERGY CORPORATION, Houston, TX
WILLIAM C. TREGONING III, Tregoning Fine Art Inc., Cleveland, OH
WARREN MANAGEMENT COMPANY, NJ
JOOP VEGTER, Mezzotint Artist, Netherlands
CAROL WAX, Mezzotint Artist, New York, NY

FELLOWSHIP/RESIDENCIES

THE MACDOWELL COLONY, Inc., Peterborough, NH: November/December, 1987
THE VIRGINIA CENTER FOR THE CREATIVE ARTS, Sweet Briar, VA: March/April, 1986

COMPETITIONS: (Names of jurors in parentheses)

INTERNATIONAL

CRANE'S CREEK CENTER FOR CREATIVE STUDIES, INC., Cameron, NC (Beth Schneider, National Gallery of Art, Washington, DC) 1984
ENERGY ART EXHIBITION, Golden, CO (James Elliott, Director, University Art Museum, University of California, Berkeley; Harry Rand, Curator, National Museum of American Art, Smithsonian Institution, Washington, DC) 1983
INTERNATIONAL SMALL PAINTING AND SCULPTURE EXHIBITION, Cuyahoga Falls, OH (John Klassen, Executive Director, Massillon Museum; John Davis, John Davis Gallery of Contemporary Art, Akron) 1983, BEST OF SHOW AWARD; (Judith Pittinger-Meyer, University of Akron; Thompson Lehnert, Elmer Novotny, Kent State University) 1985, BEST OF SHOW GRUMBACHER ART AWARD, FIRST PLACE GRAPHICS; (Marc Moon, A.W.S., Ron Simon, Art Educator) 1986, THIRD PLACE GRAPHICS AWARD
KANAGAWA PREFECTURAL GALLERY 12th INTERNATIONAL INDEPENDANTE EXHIBITION, Kanagawa, Japan: 1986
PRATT SILVERMINE INTERNATIONAL PRINT EXHIBITION, Silvermine Guild Center for the Arts, CT; Pratt Manhattan Center Gallery, NY (William S. Lieberman, Director, Twentieth-Century Art, Metropolitan Museum of Art, New York, NY) 1986, REBECCA WHEAT PURCHASE AWARD
PRINT IN PRINT OUT, Palos Verdes Art Center, CA, (Conner Weits, co-founder of Los Angeles Printmaking Society, formerly department head at Cranbrook Academy) 1986
PRINTMAKING EAST/WEST EXCHANGE (Exhibition in China), co-sponsored by Cheltenham Art Centre and the city of Philadelphia, PA, (Ellen Jacobowitz, Curator of Prints, The Philadelphia Museum of Art) 1986--'87
ROCKFORD INTERNATIONAL BIENNALE, Rockford, IL (Andrew Stasik, Director, Pratt Graphics Center, NY) 1985
SOMERSTOWN GALLERY JURIED PRINT EXHIBITION, Somers, NY, (Kathy Caraccio, Master Printer & Owner of K. Caraccio Etching Studio, Manhattan, NY; Antonio Frascioni, Woodcut Artist & Guggenheim Fellow; Seong Moy, Woodcut Artist, Teacher at Art Student League, NY) 1986
SUMMIT ART CENTER JURIED SHOW, Summit, NJ (Richard Anuszkiewicz, colorist associated with Graham Gallery, NY) 1985

NATIONAL

ART ASSOCIATION OF HARRISBURG JURIED ANNUAL EXHIBITION, HARRISBURG, PA (Eleanor Moore and Michael Ponce DeLeon, Instructors, Art Students League of New York, 1985
BRADLEY NATIONAL PRINT & DRAWING EXHIBITION, Bradley University, Peoria, IL (Leslie Luebbers, Curator, The World Print Council, San Francisco, CA) 1985, PURCHASE AWARD
CHAUTAUQUA NATIONAL EXHIBITION OF AMERICAN ART, Chautauqua, NY (Dr. Evan H. Turner, Director, Cleveland Museum of Art) 1985
CLEMSON NATIONAL PRINT & DRAWING EXHIBITION, Clemson University, Clemson, SC (Terence LaNoue, Painter) 1987, PURCHASE AWARD, PERMANENT COLLECTION
COLORPRINT U.S.A., Lubbock, TX (Garó Z. Antreasian, Chairman, Department of Art, University of New Mexico; Leslie Luebbers, The World Print Council, San Francisco, CA) 1983; (Cornelia McSheehy, Director of Printmaking, Rhode Island School of Design) 1985, PATRON PURCHASE AWARD
DULIN NATIONAL WORKS ON PAPER COMPETITION, Dulin Gallery of Art, Knoxville, TN (Garó Z. Antreasian, University of New Mexico) 1985; (Ed Paschke, Chairman, Northwestern University Art Department, Evanston, IL) 1986, PURCHASE AWARD
FOURTEENTH NATIONAL PRINT EXHIBITION, The Silvermine Guild Center for the Arts, New Canaan, CT (Michael Ponce DeLeon, Art Students League of New York) 1983
HUNTERDON ART CENTER NATIONAL PRINT EXHIBITION, Clinton, NJ (Ruth Leaf) 1983; (Gerson Leiber) 1984, PURCHASE AWARD, NEW JERSEY STATE MUSEUM, PERMANENT COLLECTION; (Jack Coughlin) 1985; (Riva Helfond) 1987
LAGRANGE NATIONAL, Chattahoochee Valley Art Association, LaGrange, GA (Roy Slade, President, Cranbrook Academy of Art, Director, Cranbrook Academy of Art Museum) 1985; (Henry T. Hopkins, Director, San Francisco Museum of Modern Art) 1986
LOS ANGELES PRINTMAKING SOCIETY: JUROR'S CHOICE, Mount St. Mary's College, Los Angeles (Bruce Richards, Artist/Printmaker) 1986; BRAND LIBRARY GALLERIES, Glendale, CA; CAL PRINT '86, Irvine Fine Arts Center, Irvine, CA (John Paul Jones, Printmaker, Sculptor) 1986-87
MID AMERICA BIENNIAL, Owensboro, KY (Laurence Fleischman, President, Kennedy Galleries, New York) 1986, PURCHASE AWARD

MILFORD FINE ARTS COUNCIL JURIED ART EXHIBITION, Milford, CT (Theodore F. Wolff, Art Critic, Christian Science Monitor) 1983, EDWARD MULLINS REPRESENTATIONAL PURCHASE AWARD; NATIONAL LEAGUE OF AMERICAN PEN WOMEN FOR A WOMAN ARTIST CASH AWARD; (Lester Johnson, Professor of Painting, Yale University, New Haven, CT) 1985
NORTH DAKOTA PRINT AND DRAWING ANNUAL, Grand Forks, ND (Ruth Weisberg, Printmaker and Professor, U.C.L.A.) 1987
PARKERSBURG ART CENTER JURIED NATIONAL SCULPTURE & PRINT EXHIBIT, Parkersburg, WV (Barbara Miller, Director/Owner, Miller Gallery, Cincinnati, OH; Robert Franzini, Associate Professor of Art, Morehead State University, Morehead, KY; Ronald Coleman, Professor of Art, Bowling Green University, Bowling Green, OH; Jeffrey Martin, Director, Parkersburg Art Center, Parkersburg, WV) 1988, OHIO ARTIST MERIT AWARD
PRINTMAKING COUNCIL OF NEW JERSEY, ANNUAL NATIONAL EXHIBITION, Somerville, NJ (Gary Reynolds, Curator of Prints, Newark Museum; Joan Marter, Professor of Art History, Rutgers University) 1985; SMALL IMPRESSIONS (Patricia Eckert Boyer, Curator of Prints & Drawings, Zimmerli Museum, Rutgers University; Stephen Edidin, Curator, Montclair Art Museum, NJ) 1987, PURCHASE AWARD, PERMANENT COLLECTION
PURDUE UNIVERSITY SMALL PRINT EXHIBITION, West Lafayette, IN (Jack Lemon, Master Printer and Founder, Landfall Press Inc., Chicago) 1984; (Clare Romano, Professor, Pratt Graphic Art Center, NY) 1986
SCHOHARIE COUNTY ARTS COUNCIL SMALL PRINT & DRAWING EXHIBITION, Cobleskill, NY (Patterson Sims, Associate Curator of the Permanent Collection, Whitney Museum of American Art) 1983; (Ivan C. Karp, Owner and Director, O.K. Harris Works of Art, NY) 1984, HONORABLE MENTION
SOCIETY OF AMERICAN GRAPHIC ARTISTS NATIONAL PRINT COMPETITION, New York, NY (Roberta Waddell, Curator of Prints, New York Public Library; Margo Humphrey, Painter, Printmaker; John Ross, Author, Painter, Printmaker) 1986, JO MILLER MEMORIAL AWARD
SPRINGFIELD ART ASSOCIATION NATIONAL PRINT EXHIBITION, Springfield, IL (Dr. Donald Hallmark, Art Historian and Superintendent, Frank Lloyd Wright's Dana-Thomas House) 1984, HONORABLE MENTION
SPRINGFIELD ART LEAGUE, Springfield, MA (Charles B. Ferguson, Director, New Britain Museum of American Art, CT; Janet Satz, Assistant Director, Whitney Museum of American Art Fairfield County, CT) 1984
SPRINGVILLE MUSEUM OF ART, APRIL SALON, Springville, UT (Robert C. Graham Jr., Director, Graham Galleries, NY; Katherine Nelson, Art Editor and Correspondent) 1985; (Michael Day, Associate Professor of Art Education, Brigham Young University, Provo, UT; Dr. William H. Gerdtz, Professor of Art, City University of New York City) 1986

REGIONAL

ANDERSON WINTER SHOW, Anderson, IN (Simon Zalkind, Curator, Art Collections, Amoco Production Company, Denver, CO) 1983; (James K. Johnson, Chairman, Art Department, Eastern Illinois University) 1984, JUROR'S MERIT AWARD, PURCHASE AWARD, ANDERSON FINE ARTS CENTER PERMANENT COLLECTION) 1984; (Sique Spence, Associate Director, Nancy Hoffman Gallery, New York) 1985, PURCHASE AWARD, AFAC PERMANENT COLLECTION
CANTON ART INSTITUTE ALL OHIO SHOW, Canton, OH (Harvey Breverman, Draftsman, Painter and Professor of Art, State University of New York at Buffalo; Susan Kemenyffy, Artist, Teacher) 1988
CLEVELAND ART FESTIVAL "PORTFOLIO '83," ARTISTS' CATALOGUE/DIRECTORY, CLEVELAND, OH (Nancy Bless, Ohio Arts Council; I. Michael Danoff, Director, Akron Art Museum; Edward B. Henning, Curator of Modern Art, Cleveland Museum of Art; Joseph McCullough, President, Cleveland Institute of Art) 1983
CLEVELAND MUSEUM OF ART ANNUAL MAY SHOW, Cleveland, OH (Staff and Sherman E. Lee, Director, The Cleveland Museum of Art) 1974, '82, '83
CONTEMPORARY IMPRESSIONS, AN EXHIBITION BY OHIO PRINTMAKERS, Cleveland, OH (Mark Pascal, Artist/Printmaker; Michael Sean Holihan, Artist/Printmaker) 1983
ERIE ART MUSEUM SPRING SHOW, Erie, PA (Peter Schjeldahl, Free-lance Art Critic) 1984, PURCHASE AWARDS
GREAT LAKES REGIONAL ART EXHIBITION, sponsored by The Valley Art Center, Chagrin Falls, OH and the Higbee Company, Cleveland, OH (William Boyce, Director, Tweed Museum, University of Minnesota; Dr. Louis Zona, Director, Butler Institute; Herbert Olds, Professor, Carnegie Mellon Institute; Don and Deborah Farber Isaacson, Mindscape Gallery, Evanston, IL) 1982
ILLINOIS REGIONAL PRINT SHOW EVANSTON, IL (Hilliard Todd Goldfarb, Assistant Curator, Department of Prints and Drawings, Cleveland Museum of Art) 1983, AWARD OF EXCELLENCE; (Rudy Pozzati, Professor of Fine Arts, Indiana University, Bloomington, IN) 1986, AWARD OF EXCELLENCE AND PURCHASE AWARD

NORTH SHORE ART LEAGUE MIDWEST PRINT SHOW, Northwestern University, Evanston, IL (Russell Gordon, Printmaker, Painter and Professor of Art, Concordia University, Montreal, Canada; Joann Moser, Curator of Graphic Art, National Museum of American Art, Smithsonian Institute, Washington, DC) 1987
THREE RIVERS ARTS FESTIVAL, Pittsburgh, PA (Edward B. Henning, Chief Curator of Modern Art, Cleveland Museum of Art) 1984, JUROR'S DISCRETIONARY AWARD FOR GRAPHICS
TRINITY CATHEDRAL ART SHOW, (Gene Kangas, Professor of Art, Cleveland State University; Robert Woide, Vice President University Circle Inc., Cleveland, OH; Janus Small, Director of The New Organization for Visual Arts, Cleveland, OH) 1986
VALLEY ART CENTER ANNUAL JURIED EXHIBITION, Chagrin Falls, OH (Janus Small, Executive Director of The New Organization for Visual Arts, Cleveland, OH) 1987, THIRD PRIZE

NOTES

The doll image I think of the doll as a still life object, inanimate, not a child, not live. I also view the doll as pure fantasy; that she may take any role at any time in the human drama of any age. There is a reality in the creation of a fantasy as there is in the making of the porcelain figure and as there is in the making of the picture. Each is a fabrication out of the playful mind.

To explain how my thoughts run I'd like to take the liberty of focusing on a particular piece, "Being Where the Willows Are". If I delve into the picture fantasy of Jan Vermeer's "Lady Reading a Letter at the Open Window", and then develop mine, I shall place the inanimate doll where he did the model, and the live peacock on the table in the foreground where he painted the tipped bowl of fruit. And so my fantasy plays with the juxtaposition of dolls and fruit and peacocks and models!

Sometimes people ask which of my mezzotints is my favorite. I can't say that I have a favorite piece, but there is an intimacy that develops as I work with each piece on different levels: psychologically, what I need to say at the time, and intellectually, the formal challenges regarding value, hue, texture, line and space. My pleasure is more in the making of the piece than in the final product. I seem to give myself greater challenges with each successive piece.

Regarding hue as I explore it in full spectrum It has long been a question of mine whether there is a hue or hues that we humans do not see. We know that there are sounds other creatures hear that are beyond our hearing senses. Are there hues of which we know nothing, beyond our natural sight senses? What could a hue of that realm possibly be?

It is through the mezzotint technique of printmaking that I explore color potential. A mezzotint, also called *manière noire* or black method, is an intaglio engraving. I usually use three copper plates to do an image--one for each of the primary hues: red, yellow, and blue. The surface of the plates, initially roughened with a tool called a mezzotint rocker, when inked and printed, produces black; in my work, the full intensity of the hue. This surface is then scraped and burnished with other tools in order to produce the many values of grey and white, thus working from black to white, from negative to positive, or, in my work, from the more intense to the lighter of the red, yellow and blue hues. When printed, the images from the three plates superimpose on the paper, transparency of the ink allows the mixture of hues and values resulting in the full spectrum of color. In a sense I am carving color. The surface of the completed plate is actually an extremely low relief.

'Bio' Brief!

I came to my visual art profession after much study in music and drawing starting in early childhood, and some dance studies in early adult years. After rearing my family while being a professional model and free-lance graphic artist, I earned my Bachelor of Fine Arts degree from the Cleveland Institute of Art in 1980.